1:Beaglehole and Beaglehole E-5 (1934-5) 1938 Pukapukans

171 tinguish Pukapuka from most other Polynesian groups. The Pukapukan origin myth is characteristically western in its phrasing.

Traditional history seems to point to fairly close contact long ago with islands to the west. It is unfortunate that so many of the foreign lands mentioned in these accounts can not be identified. The modern Pukapukan firmly believes that such names as Tonga, Yamoa, Witi, Tokelau and others refer in the legends to Polynesian islands which bear these names today. For lack of other evidence I see no reason to deny this. In the light of this traditional history it is hardly legitimate to pose the question: whence came the Pukapukans? The modern Pukapukan has no answer. The modern ethnologist can not yet speak with finality.

101 I take it as reasonably clear, however, that on a basic stratum of fundamentally Polynesian patterns, there has been superimposed a culture that has strong affiliations with both eastern and western Polynesia, but on the whole is marginal to the west. These strata, combined with certain specific elaborations or survivals in social organization, serve to give characteristic accent to Pukapukan culture when viewed against the background of Polynesia as a whole.

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The dances seen during an evening's entertainment were performed by a small number of people in Loto village: 535 177

Men and women danced together in four lines, the men performing one set of movements in unison, the women performing another set. In one dance the men brought their knees up high in a stationary run or kicked their heels behind them, while the women moved their hips rapidly from side to side, keeping the upper part of their bodies motionless. The gestures and steps of this dance and several others recorded in motion pictures are identical with rapidly performed dances of Tahiti. Each dance was led by one man, who made gestures and remarks amusing to the natives.

The accompaniment was kept with an improvised drum made of a roll of mats. The rhythm was first given, and after a long roll of the drumsticks the dance commenced. Throughout the dances, the dancers sang songs which they called *'imine*, a Tahitian word derived from the English "hymn."

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